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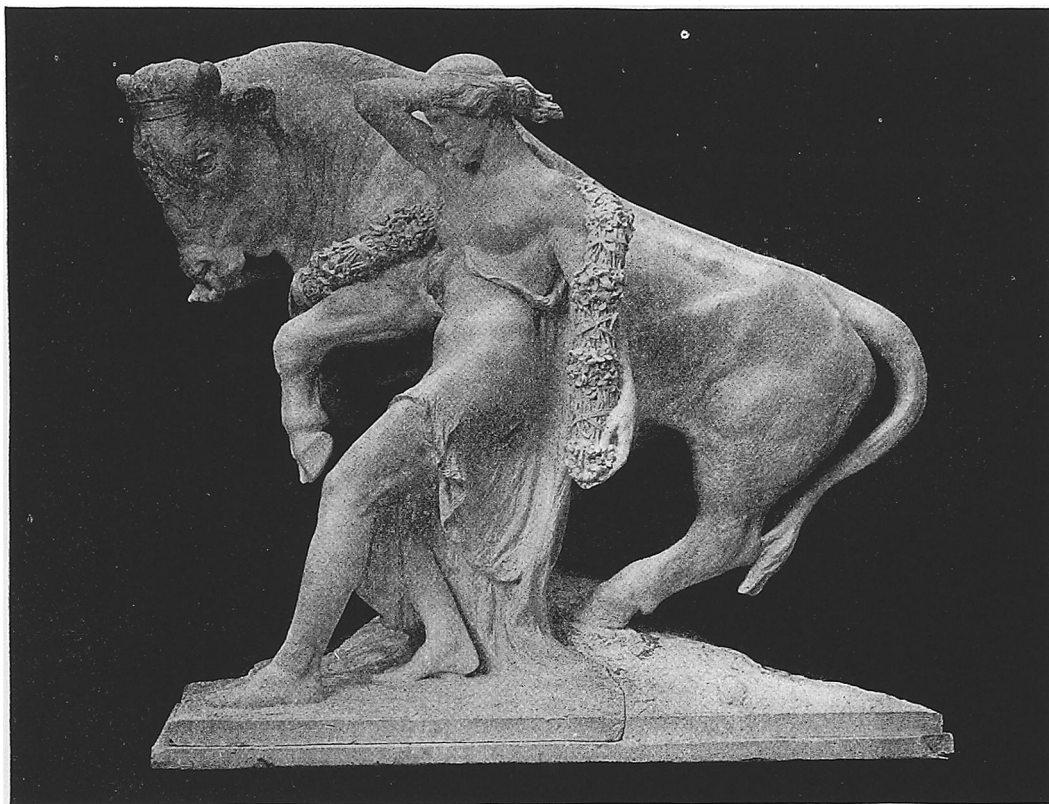
"L'AMOUR," BY EVELYN B. LONGMAN

The marble two figure group, "L'Amour," by Evelyn Beatrice Longman, "invited" to the San Francisco Exposition, is a most beautiful, dignified and refined presentment and while a Rodin subject, is entirely devoid of any suggestion of coarseness. It depicts a youth tenderly embracing a maiden and imprinting a chaste kiss upon her forehead. The figures are of course nude and are most able and correctly modeled, the grace and beauty of line being especially noteworthy. The piece is a worthy successor in purity and beauty of that famous early American sculpture, Power's "Greek Slave."



"L'AMOUR" (MARBLE GROUP)

By EVELYN BEATRICE LONGMAN



FEAST OF SACRIFICE
By ALBERT JAEGER

Courtesy Panama-Pacific International Exposition

Sculpture and Sculptors—Panama-Pacific International Exposition

By EDWARD PAYSON CRITCHER
(Of the Chicago Herald Staff)

THE ephemeral nature of expositions has always been a source of great regret to sculptors. The unusual opportunity afforded by these celebrations to awaken consciousness of the whole people to art was in the past considered to be fully offset by the necessity of sacrificing one's best work to oblivion at the end of a short period. But as the exposition has developed more and more as an international institution, the advantages of representation thereat have tended more and more to render the doing of one's best work for expo-

sition use not merely desirable but also necessary.

A journey through the gardens and courts of the Panama-Pacific International Exposition—quite irrespective of a visit to the sculptural exhibit in the Fine Arts Palace—will afford an excellent survey of contemporaneous American sculpture. The very first names on the roster of American sculpture—Bitter, MacNeil, French, Weisman, Adams, Konti, Aitkin, Beach, Calder, and others as notable—will be represented, not by hastily turned-out makeshifts, but by



THE GENIUS OF CREATION
By DANIEL CHESTER FRENCH

Courtesy Panama-Pacific International Exposition

some of their best and most careful work.

Sculpture, like music, is essentially a public art. It belongs to the people and its success depends upon its power eventually to reach the mind and touch the heart of the crowd, of the contemporaneous crowd. It cannot remain shut up in the museums content to make its appeal to the select few. It must take its chances in the open, in park and square and market place. That is at once the curse and the blessing of sculpture. And, taking into consideration what a park and what a market-place the exposition at San Francisco in 1915 will be, this earnest participation by some of the most virile of modern artists is easily explained.

But all the art of the exposition will not prove ephemeral. Many of the pieces will save themselves by virtue of their own excellence, and already steps are being taken to find permanent place for many of the groups.

The failure to preserve the beautiful, inspiring "Column of Progress" would be an irreparable loss to art, and action will undoubtedly be taken to put this magnificent monument into some enduring medium.

"The plan of the sculpture for the exposition," says Mr. A. Stirling Calder, acting chief of sculpture of the exposition in the absence of Mr. Karl Bitter, "is designed to form a sequence from the first piece that greets the visitor on his entrance from the city, throughout the five interior courts and the circuit of the enclosing walls."

Entering the grounds from the main entrance at Scott street, through the South gardens between Festival hall and the Palace of Horticulture, the visitor will be first confronted with a great equestrian fountain symbolizing the creation of the Isthmian waterway between the oceans—"The Fountain of Energy."

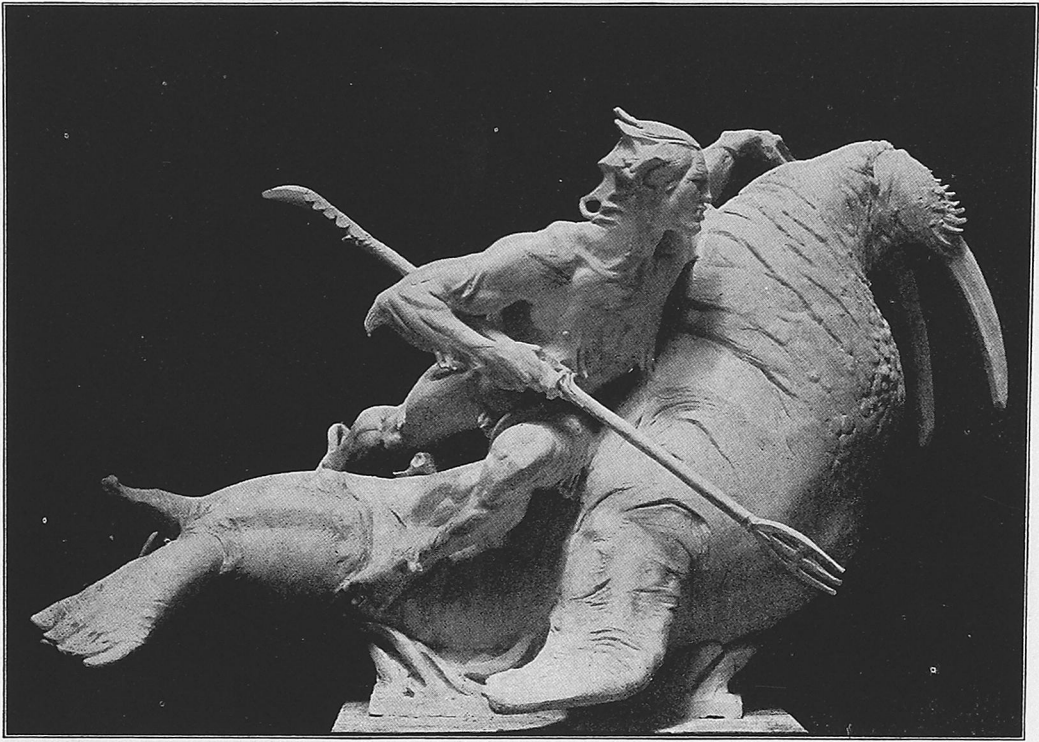
"Energy—the Victor," so runs the official description, "is achieved as the splendid nude figure of a youth, mounted on a spirited horse, which is depicted as though advancing steadily through the waters of the

dam. The commanding gesture of his extended arms maintains the passage, while the attendant winged figures of Valor and Fame form an encircling crest above his heart."

This fountain, in its general lines, reminds one of some of the famous ornate fountains of France. One of the great beauties of the composition lies in the conception of the pedestal, which will be in the form of a globe, crossed from north to south by a band following the path of the sun's journey through the heavens. This band will be ornamented in low relief with symbolic figures of earth's response to the quickening action of the sun. On either side, near the top of the pedestal, and seemingly rising out of the earth of which they are part, will be reclining figures symbolizing the Eastern and Western hemispheres, and below decorative groups of mermaids and sea fauna. The design is by Mr. Calder, who has sought to convey in the mood of conception and the manner of execution, rather than by artificial symbolism, the ideal of energy. Curving sprays of water, intersecting in opposite directions, will give intricate play and action to the design.

Within the South gardens will be two other notable equestrian figures by two well known American sculptors. These are the statues of "Cortez," by Charles Niehaus, and of "Pizarro," by Charles Cary Rumsey. These will be placed in prominent positions at the inner ends of the two oblong pools which break the expanse of these great burdens.

Looking out upon these gardens will stand two important mural fountains, the work of two of the most distinguished women sculptors of this country. These fountains, which will terminate the open colonnades on either side of the Tower Arcade, opposite the main entrance, are "El Dorado," by Mrs. Harry Payne Whitney, who before her marriage was Gertrude Vanderbilt, and the "Fountain of Youth,"



THE NORTH SEA—ONE OF FOUR FIGURES SURROUNDING THE FOUNTAIN OF ENERGY
By A. C. CALDER

Courtesy Panama-Pacific International Exposition

by Mrs. Edith Woodman Burroughs. The models for the latter have already been enlarged in the exposition studios, and are ready to be put in place.

This fountain is considered one of the most interesting contributions yet made to the exposition's sculptured art, and is of unusually decorative composition. In its fanciful conception, and in its feeling for humor and pathos, and in the purity of its execution, this fountain is intensely characteristic of Mrs. Burroughs' work. The central figure is of a young girl-child, standing upon a pedestal amid growing primroses. Dimly traced upon the face of the pedestal are the features of the parents, from the upturned faces and uplifted hands of whom the primroses seem springing. On either side of the pedestal are mural surfaces executed in low relief, where wistful old people sit in boats straining eyes and

ears towards the beauty and laughter of their lost youth, while chubby, joyful children man the sails of the boats.

Terminating the oblong pools in the South gardens at the outer ends will be fountains designed by Arthur Putnam, a western sculptor, whose figures always show remarkable life and movement. His "Snarling Jaguar" in the Metropolitan museum, New York, is well known.

The tower, which with its showing of Aztec influence will be one of the most original and effective architectural features of the exposition, will display on its façade sculptural ornament well worthy of comment. Surmounting tall pedestals placed above the entablature of the four main columns outside the arch of the Tower, will be four figures by John Flanagan of the types who conquered the Pacific Coast for European civilization: "Adventurer," "Phi-



THE SOUTH SEA—A COMPANION FIGURE TO THE NORTH SEA
By A. S. CALDER

Courtesy Panama-Pacific International Exposition

losopher," "Priest," and "Soldier." Upon the upper terraces of the Tower will be repetitions of a vigorous equestrian figure, "The Armored Horseman," by F. M. L. Tonetti, suggestive of the typical Spanish explorer in the Southwest.

Through the arcade of this tower, the visitor will enter the Court of the Universe—originally called the Court of the Sun and Stars by the exposition architects.

This court is the central architectural feature of the exposition, and will contain the most prominent sculptural units upon the grounds. The court was designed by McKim, Mead and White, and the two main free-standing monuments will be the "Fountain of the Rising Sun" and of the "Setting Sun," executed by Adolph A. Weinman of New York City, who has been identified with so much work connected

with the firm of architects designing the court.

Vast oval sunken gardens are enclosed by colonnades which sweep left and right, following the curve of the walls of the encircling palaces.

At the east and west entrances to the court are triumphal arches, exceeding in size the Arc de Triomphe, and each respectively surmounted with sculptural groups over forty feet high, symbolic of the progress of the "Nations of the West," and the "Nations of the East." These groups, the collaborative work of A. Stirling Calder, Leo Lentelli, and Frederick G. R. Roth, are original and remarkable both in invention and treatment. Many of the detailed figures of these two groups have already attracted wide comment, among them the figures of "The Alaskan," by Roth, who also



SPRING (COURT OF THE FOUR SEASONS)

By *FURIO PICCIRILLI*

Courtesy Panama-Pacific International Exposition

executed the animals of the two groups, and "Mother of Tomorrow," by Calder, both for the "Nations of the West," and the "Arab Falconer," also by Calder, in the eastern group, and "The Latin-American," an equestrian figure by Lentelli.

Leo Lentelli is one of the youngest of the sculptors who have helped to make actual the bubble-like Dream City which the Panama-Pacific International Exposition, a marvel in color and ornamentation, still seems. But rob this city beautiful of its

sculptural ornamentation, its statuary and you have taken away half the joy which the great exhibit palaces, the pillared courts, afford the eye.

The two fountains designed by Mr. Weinman will occupy positions east and west, and directly in front of the triumphal arches. It is proposed to make the upper portions of the fountains the source of night illumination of the court. The pedestals will be great globes of translucent marble, across which a sort of frieze of the progress of the planets, seen in relief by day, will be silhouetted by night. These globes or pedestals, which will contain batteries of high power incandescents, will be surmounted by figures representing Sunrise and Sunset.

At the northern outlet of the court, before the beautiful background of the informal Marina gardens, the yacht harbor, the bay of San Francisco, and the sun-flooded hills of Marin county, will stand the superb "Column of Progress."

"The unconquerable impulse that forever impels man to strive on," to quote again from the official description—"assailing in endless generations the confining barriers of existence, his eternal optimism and stern joy in effort—these are the thoughts that have inspired the conception of the 'Column of Progress,' and that are embodied in its sculptural friezes and crowning group."

"The procession of figures," continues the description, referring to the frieze about the lower pedestal, executed by Isadore Konti, "embody, in high relief sculpture, the successive generations, born teeming from the earth, irresistibly pressing onward, by devious ways, seeking the golden dreams of life.

Above the capital of the column, the shaft of which is decorated with ascending spirals, crouching figures of toilers support the crowning group. Both frieze and group are the work of Harman A. MacNeil. This group was named spontaneously by the ex-

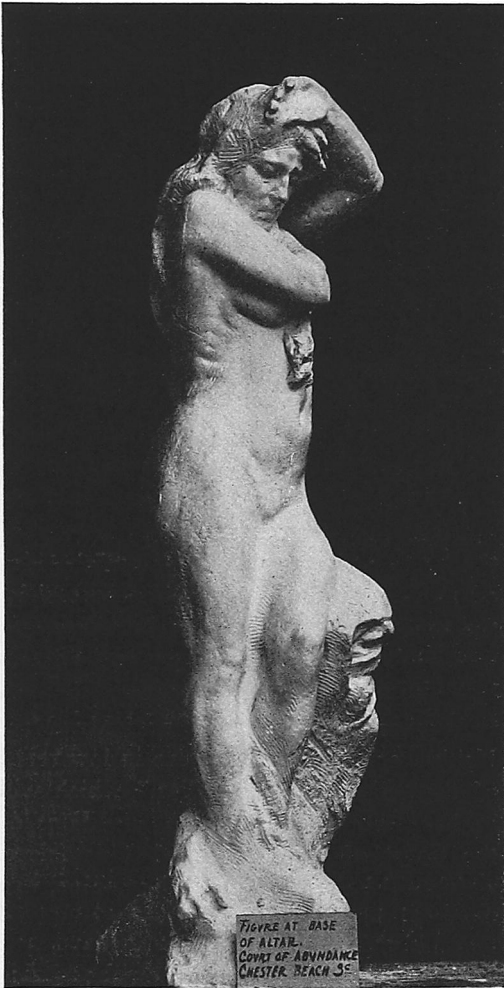
position workmen, "The Adventurous Bowman," and very rarely does symbolism in sculpture reach the height of poetry attained by this group. There are three figures, a male figure crouching to support the bowman, a kneeling female figure, and the bowman with his bow uplifted to the target of the stars. The woman, whose attitude is one of mingled anxiety, hope, and fear, bears in her hands a scourge and a wreath of laurel, the lesser male figure seems blindly to give the aid of his supporting effort, and the bowman stands upright, oblivious of both, with eyes set only upon his target.

The capital of the column, which is one hundred and sixty feet from the base of the lower pedestal, will carry out the idea of movement and change in progress, by the use of wings and figures in rotary motion. W. Symmes Richardson is the architect of the Column.

Another excellent instance of Mr. MacNeil's work will be the frieze in low relief of the "Signs of the Zodiac," which will be beneath the domes of the pavilions of the Court of the Universe. This frieze, which will be repeated in each pavilion, was designed in such a way that it could be recast. The central figure is of Atlas, the first great astronomer, and on either side are seven of his fourteen daughters, who, according to mythology, were changed by the gods into stars. The frieze is conceived and executed after the Greek manner.

Upon the upper ramps of the sunken garden, between the two fountains and the triumphal arches, will be placed four groups by Paul Manship, perhaps the foremost of the younger generation of American sculptors, who was awarded the Barnett prize at the recent winter exhibit of the National Academy of Design.

"Paul Manship's sculpture," writes an eminent critic, "illustrates the Greek's love of strange people, of people who were wild. In depicting this he has observed not only the customary academic correctness, but he



MUTATION—DETAIL FROM THE ALTAR OF HUMAN EVOLUTION BY CHESTER BEACH
 Courtesy Panama-Pacific International Exposition

has preserved intact the spirit of abandon. In other words, the fantastic imaginings of the Greek philosophies are shown as living creatures yielding to the passions and temptations of the hour."

The four groups by Manship at the exposition are "Eternity and Change," "Order and Chaos," "Music," and "The Joy of Life." Mr. Manship, it will be remembered, designed the medal which was recently presented by the Civic Forum to Colonel Goethals in New York City, in

recognition of his achievement in constructing the Panama canal.

At the level of descent into the sunken garden of the Court of the Universe are four titanic figures in horizontal composition, by Robert I. Aitken. These are symbolic of the Four Elements: "Air," "Earth," "Water," and "Fire." These four pieces are good instances of the strength and sureness of Aitken's touch. Their simplicity and finish has already, months before the opening of the exposition, given them wide popularity. Few of the exposition groups have received greater spontaneous publicity.

Occupying an important place in the center of this great court will stand Daniel Chester French's great group, "The Genius of Creation." This dean of American sculptors has produced a superb group, and notable critics have pronounced it one of his finest examples.

"Mr. French has embodied his ideal of the creative spirit in the figure of a brooding angel seated aloft upon a rugged mass of rock, as though the creative urge were a blind command received from the unknowable. The head of the figure is veiled with heavy draperies; both arms are raised in a compelling gesture of command and on either side beneath the rock upon which the figure is seated are figures of a man and of a woman; the man looking upward and outward with clenched hands ready to grapple with life; the woman, looking with wonder and fear out upon the world and reaching out as though for sympathy and support, touches the hand of a man at the back of the rock with the tips of her fingers. In the stratification of the rock appear fossils of prehistoric creatures."

To one not realizing the great dimensions of the court—which will cover nearly eleven acres—this catalogue of its monumental contents leaves the impression of crowding, but, quite to the contrary, there will be space between the wings of the sunken garden for a pool in the forecourt whose wa-

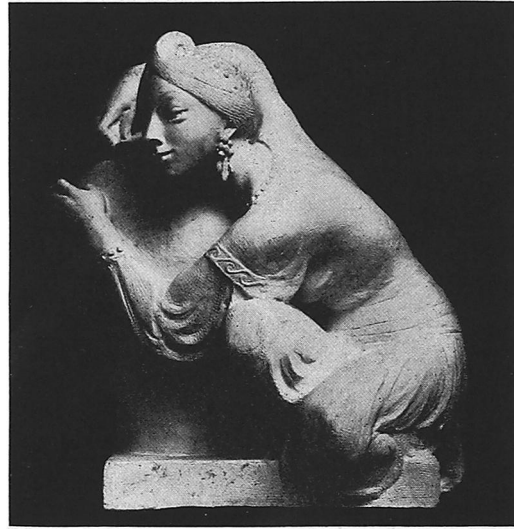
ters will reflect the Tower and the Column of Progress.

One of the main beauties of the Court of the Universe are the "stars," which are to ornament the colonnades. These "stars" are the figures of slender young women, placed above each column, who take their name from their star-like jeweled head-dress. The design is by A. Stirling Calder.

The Court of the Seasons, on the west of the central Court of the Universe, will be dominated sculpturally by the genius of Albert Jaegers, the designer of the Baron von Steuben monument at Washington, D. C., a replica of which was later presented to the Emperor of Germany by the United States Congress.

A great group by this sculptor, entitled "Nature," will occupy the pedestal beneath the archway at the head of this court. Four other groups by this sculptor will be placed on pylons within this court. His "Feast of Sacrifice" group, of a bull and two figures, of beautifully simple composition, will be placed centrally at the foot of the court.

The selection of Furio Piccirilli to execute the groups of the Four Seasons of this court, was a happy one. Both Jaegers and Piccirilli possess classic styles which are most harmonious. The spandrels and attic

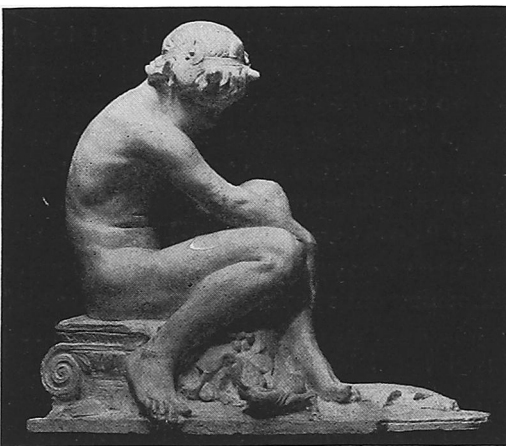


MORGIANA—FOUNTAIN "ARABIAN NIGHTS"
By MRS. EDITH W. BURROUGHS
Courtesy Panama-Pacific International Exposition

figures which decorate the arcades of this court will be the work of August Jaegers, a brother of Albert Jaegers.

The main monument of the court, which is also executed in a pure classic style, showing, however, a certain lightness of manipulation, is the Fountain of Ceres, the work of Evelyn Beatrice Longman, which is to stand in the center of the court. If the Court of the Universe is the most impressive, this lesser court will be the most exquisite architectural unit of the exposition.

The eastern court, called the Court of Abundance, is conceived in rich architectural style, showing Spanish and Levantine influences. The groups in this court, the greater number of which have not yet been made public, will be the work of Chester Beach, one of the most virile of younger American sculptors, whose work recently attracted the widest attention throughout Europe and America; of Leo Lentelli, the well known Italian-American sculptor, who collaborated with A. Stirling Calder and Frederick G. R. Roth in producing the magnificent "Nations of the West" and "Na-



PAN-DECORATIVE FIGURE FOR FESTIVAL
HALL
By SHERRY E. FRY
Courtesy Panama-Pacific International Exposition

tions of the East" groups for the exposition, and of Charles R. Harley of New York, who shows in his recent work signs of astonishing modern tendencies.

Robert I. Aitken has designed a fountain for this court, and Albert Weinert has modeled two powerful figures for the top of the arcade, "The Primitive Man" and "The Primitive Woman." Weinert is also the sculptor of the figure "The Miner," which is to grace the niches in the east wall of the Palace of Varied Industries.

The Palace of Machinery, which faces the eastern façade of the main group of exhibit palaces, will be decorated by the work of Haig Patigian, a talented native Californian, and pupil of Marquette, who has executed four figures symbolic of the four great sources of motive power to surmount the great columns of the main entrance, "Steam," "Electricity," "Air" and "Water"; two friezes to surmount the lesser colonnades; and the decorative spandrels for all doors and windows of this palace.

Sherry E. Fry, famous for his western studies of Indians and for his well-remembered "Turtle Fountain," has modeled a beautiful slender figure to crown the minor domes of Festival Hall. The figures of the cartouche over the entrance to this hall will also be his work, as will the reclining figures upon pylons, and the groups which are to stand in front of the pylons of this building.

The friezes at the base of spires of the Palace of Horticulture will be the work of Eugene Louis Boutier. John Bateman has designed figures for ornamental vases, and the caryatides for this building.

The Palace of Fine Arts, the fourth exhibit palace which is to stand without the main group at the western end of cluster enclosing the three great courts, will be decorated by figures and friezes designed by Ulrich H. Ellerhusen of New York. Bruno Louis Zimm, a pupil of Karl Bitter, whose execution shows remarkable delicacy and spirit, has executed three relief panels,

symbolic of the striving of Art toward the unattainable, for the rotunda of the Palace of Fine Arts, and the spandrels for the lesser doorways.

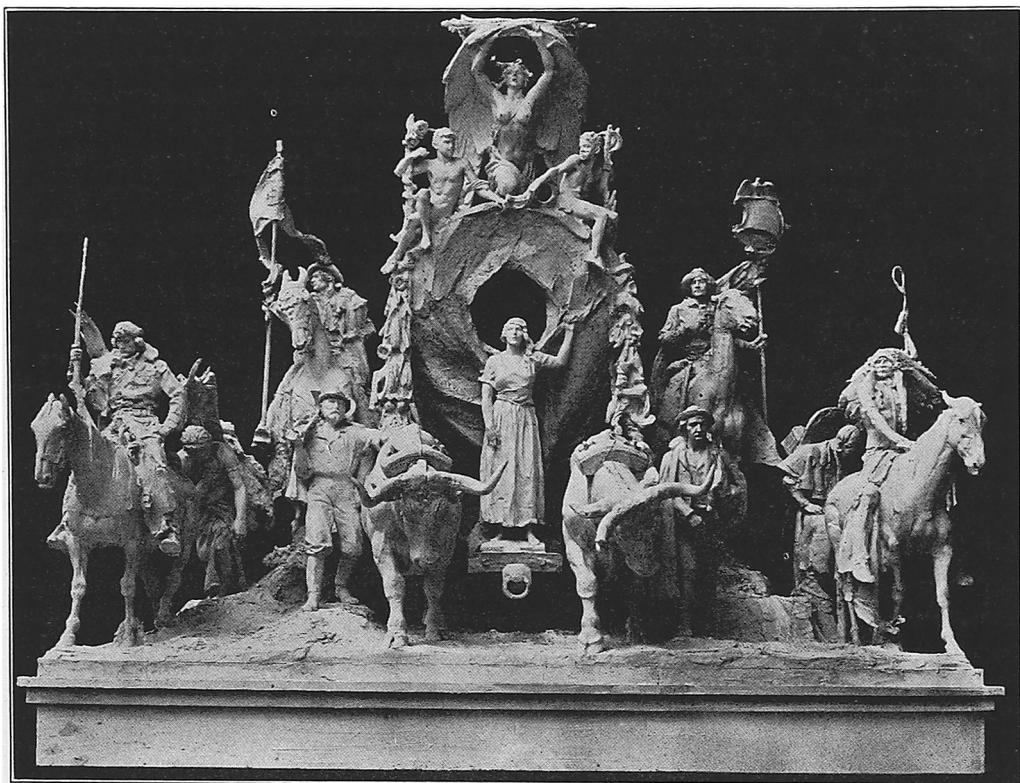
The figures for the central niches of the main entrance to the palaces in the north wall, overlooking the Marina and the Bay of San Francisco, will be the work of Allen Newman, designer of the Phil Sheridan monument at Scranton, Pennsylvania.

Opening into the South gardens, which have already been described, will be the two lesser courts, the Court of Flowers and the Court of Palms. In the center of the first, which is to be Eastern in influence, will stand the fountain designed by Edith Woodman Burroughs, in celebration of the Arabian Nights tales. In the Court of Palms will stand another fountain decorated with heroes and heroines chosen from the fairy tales of Western Europe, the design and sculptor of which have not yet been announced.

Within the last mentioned court, upon towering spires, will be placed numerous repetitions of "The Fairy," a fanciful conception of Carl Gruppe, a talented young sculptor now the pupil of Karl Bitter. These figures, which will be placed fifty feet in the air, above the gardens of the court, are intended to portray the fairy of ancient Teutonic mythology—a beautiful but inhuman sprite, mysterious and apt to be malevolent.

Two superb equestrian figures, "The End of the Trail," by James Earl Fraser, and "The American Pioneer," by Solon H. Borglum, will stand at the entrance to the Court of Flowers and the Court of Palms, respectively.

Looking out upon the South gardens, the southern façade of the Palace of Varied Industries will be decorated by the work of Ralph Stackpole, a young Californian. His figure, "The Man With the Pick," for niches in this wall, is much admired. Stackpole is a pupil of Mercié, but his work shows signs of the influence of Constantin



THE NATIONS OF THE WEST—GROUP ON THE ARCH OF THE SETTING SUN, SYMBOLIZING THE NEW WORLD.
 By CALDER, LENTELLI AND ROTH
 Courtesy Panama-Pacific International Exposition.

Meunier. Like the great Belgian, he is fond of making truthful and sympathetic portrayals of the types who play their part in the great industrial epic of today. His interest is not an affectation. Before he became a sculptor, he worked in mines, and his sketches of workmen had attracted wide attention even before he went to Europe to study. He will also do panels and figures for the keystone of the arch of the main doorway of the fair.

The tympanum for the lesser doors of the Palace of Varied Industries will be set within an embellishment which will constitute one of the purest as well as the costliest architectural reproductions upon the exposition grounds. This doorway is an exact replica of the portal of the famous Santa Cruz Hospice at Toledo, in Spain,

and was reproduced at a cost of fifteen thousand dollars. The tympanum, which is the work of Stackpole, is the only deviation from the portal copied.

Another important monument will be the group "Modern Civilization," by Douglas Tilden, the distinguished California sculptor, which will stand in the plaza between the Palace of Machinery and the east façade of the main group.

The sculpture of the Panama-Pacific International Exposition, scattered throughout the grounds at San Francisco, cannot fail to be most interesting to all who have faith in art as a living thing, transcending itself in each phase of its evolution, for it will embody the very best efforts of the most virile of contemporaneous American sculptors.